



# Gunagraghi

गुणग्राहि

The International Journal on Music & Dance

**CONGRATULATIONS**  
34th MUSIC CONFERENCE PRESIDENT



S. SHANKARA RAO



**GANAKALA BHUSHANA**

ನಿಮಗೆ ಗೊತ್ತೆ “ ಸ್ಟೀಲ್ ಪರ್ಕ್ ” ಯ ಅಗಾಧತೆ

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**VOL V      ISSUE 5      OCTOBER-2002**

**Inside:**

<b>Music conference president</b>	<b>4</b>
<b>B.Shankara Rao</b>	<b>5</b>
<b>From the Editor General</b>	<b>5</b>
<b>Understanding Odissi</b>	<b>6</b>
<b>Reviews</b>	<b>7</b>
<b>Leisure</b>	<b>15</b>

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J.P. Nagar, Kanakapura Main Road,  
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***34th Music Conference President B.SHANKARA RAO says***

**“Don’t bother about technique, Play as you feel”**

**in his conversation with Dr.M.Surya Prasad**

Octogenarian flautist B. Shankara Rao is a noted name in the field of Karnataka music as an efficient flute player, prolific teacher and an able author. He has been elected to preside over this year's music conference of the Bangalore Gayana Samaja to be held from Oct.20 to 27 at its auditorium. He will be conferred the title of 'Sangeetha Kalarathna' at the Sadas on the valedictory day (Oct.27) of the conference. He has the rare distinction of becoming the first flautist to receive the above prestigious honour.

Shankara Rao, son of an outstanding harmonium player B.Lakshminarayana Rao started playing on the flute at the age of 14. His sister Balambu was his first Guru. Later Rao's brother in law B.Shivaramaiah guided him to master the instrument. His years' of close association with the great 'Mali' (T.R.Mahalingam) was rewarding. Mali became his friend, philosopher and guide. Thanks to the intimate rapport with the flute wizard, he got exposed to the niceties of flute play. Likewise, Rao could imbibe the laya intricacies under the loving care and guidance of mridanga-maestro H. Puttachar. Besides these two giants of music, he was greatly influenced by Veena Raja Rao and Anoor Suryanarayana. Thus he could make rapid strides as an accomplished flautist. He found a regular slot in the Madras Akashwani

programmes. He won several prizes in the University level competitions.

Though he joined the postal services for his livelihood in 1942 and retired in 1972, he never gave up his flute play. After giving his first public performance at Kannada Sahitya Parishath in 1948, he never looked back. In addition to performances throughout the country he participated in All Indian P&T Cultural meet and won first prize in the three successive years 1963, 1964 and 1965. He has performed in almost all the leading Sahas and festivals of the country including the famous 'Lakkundi Utsava' in 2002 at Gadag.

He has written many articles on music in general and flute play in particular. His 'Kolaligondu kaipidi' (A guide to flute play) book in Kannada published by the Kannada Sangha of Christ College is deemed to be one of the best books for the beginners to learn flute play. As a meritorious composer too, he has garnered success. "Swara Sangama" composed by him and telecast in the national network of Doordarshan has drawn unprecedented accolades from the lovers of music all over the country. Through his "Prapancha" school of music he has been imparting teaching and guidance to the young aspirants of music.

**Continued on Page 13**

## From the Editor General



### The Importance of strong correlation of three Bhavaas

It is very important to note that while rendering kritis the three bhavaas—sahitya, ragu and laya must act in one direction and the same way. Anti-correlation of good bhava, ragu and sahitya would create delirium. When singing, some artistes stress the eddupu and the laya too much and the mridangist for his part will be busy factorising the unfactorisable prime number of the tala into myriad patterns and jatis. The original mood of the text of the song does not come out well if done that way. This applies to dance too. The strong correlation of three bhavas would facilitate the dancer to give out her best in abhinaya and establish an intimate rapport with the rasikas.

How many artistes know what the sahitya means, if they don't understand its language? Only a bhava-laden rendition of a kriti along with correct raga lakshana and its compatible relationship with laya will be triumphant in winning the hearts of the audience. It should be noted that the wrong splitting of words changes the meaning apparently with a different import. But musicians, unless they are obsessed with the language of the song, like if it is their mother tongue etc., cannot avoid the temptation of allocating too much time-frame for the akarans in the kriti to give a supposedly better perception of the ragu.

It would be welcome to minimise the conflict. Generally it is between sahitya and tala. Seldom is ragu involved in this tussle. That is the problem of padachchedus (splitting of words) not coinciding with the tala cycles and therefore resulting in mutilation of sahitya. There should not be an improper split in terms of sahitya. This is true in case of Pallavi singing too. As per the rules, both the first half and the latter half of the pallavi as a word or a collection of words should have a meaning to themselves.

Despite too much of democratisation in Karnatak music, "*to some extent*", some allowance for musicality and rhythmic requirements may be given which may peg back the sahitya element a bit. In Pallavis, in particular, it may be allowed where the main intent is to exhibit the manodharma of the artiste. "*To some extent*" is stressed because excess of anything is bad. Nevertheless, while rendering kritis, the degree of importance of the strong correlation of three bhavaas is surely greater. The solution for this problem lies with the performer. It is upto the performer to wisely give the korvaaas far as possible at the end of a word/sentence without splitting/distorting the sahitya adversely.

Even the instrumentalists would also do well in noting this. Sahitya is very much important in their case too and the instrumental recitals would be successful only when they are vocal-based, in other words, true to the spirit of three bhavas mentioned above.

—Karnataka Kala Sri Dr. M. Surya Prasad.

## Understanding Odissi dance

By Chittaranjan Mallia

The modern expression of Orissa or Odisha is a corruption of the Sanskrit word "Odra Desha", the country of the Odras. This Odra desha had different names like Kalinga, Utkal, Odra and Kosala etc. in different periods of history. Odissi dance which has earned reputation for its elaborate grace and charm is the continued tradition of the ancient Odra Nritya, a highly civilised dance that existed 2000 years ago as clearly evident from the dancing scene in the sculpture panel of Ranigumpha cave of Udayagiri in Bhubaneswar.

The history of Odissi dance is largely the history of the Devadasis (dancing girls) attached to all the important shrines of Orissa. A considerable number of inscriptions testify the dedication of dancing girls to the temples. With the growth of the Shiva temples in Bhubaneswar towards 6<sup>th</sup>-7<sup>th</sup> century A.D. this Devadasi dance came in to practice. The Megheswar temple inscription describes the dancing girls as follows: "Whose eyelashes constitute the very essence of captivating the whole world, whose very gait brings about a complete stillness in the activities of the three worlds, whose bangles bejeweled with precious stones serve as unarranged candles during the dance, those deer-eyed maidens are offered in devotion to Him, Lord Shiva."

From the record we find that the most powerful Ganga Ruler Chodagunga Deva had built the famous temple of Lord Jagannath in 12<sup>th</sup> century AD and had appointed a number

of Devadasis for the daily ritual service of the deity.

With the decline of the Devadasis or the Mahari dance tradition for various reasons, the class of the boy dancers called "Gotipuas" came into existence who could carry this tradition. This Gotipua dance was not only ritually performed in honour of God on the occasions like Jhulan Yatra, Chandan Yatra etc. but also for the entertainment of the general masses. The Gotipuas are the young boys with female garbs who dance and sing at the same time.

Odissi Nritya has derived its name from Odra Nritya very clearly referred in "Abhinaya Chandrika", the treatise on Odissi dance written in 15<sup>th</sup> century AD by Maheswar Mohapatra which indeed has give the ground for the revival and reestablishment of Odissi classical dance. However we find the earliest mention of this classical dance in the Natya Sastra of Bharata. It is stated in that canonical text that:

"Chaturvidha prabhutischa prokta Natyaprayogatahu. Avanti Dakshinatyā cha Panchali Odra Magadhi." Hence, Odra the same name of Odisha had the pride possession of great classical art form. And subsequently many scholars have corroborated this fact. For over 300 years of political turmoil Odisha's socio-religious and cultural aspects of life were greatly affected which became responsible for waning of this glorious tradition. It was only after the independence that efforts were made to revive this classical art. And perhaps it is for the dying Mahari and Gotipua traditions coupled with the commitment and dedication of some dancers and scholars which brought this

**Continued on Page 14**



Dr.A.H.Rama Rao &amp; Sudha Rao page

### Anjana Anand proves her mettle

Anjana Anand proved her mettle as a well-equipped Bharatanatyam dancer in her recital at Nayana. Now guided by brilliant dancer Ranjani Ganeshan Ramesh, she had chosen to present 'Namo Narayana', an eulogy to Lord Vishnu. She went through the numbers with ease and poise. The nritta, nrithya and abhinaya were dealt with appropriately. In the presentation of 'Devar munivar thozhum padam' her hold over nritta, nrithya and abhinaya was remarkable. During the course of the Varna Anjana portrayed the Vamanavatara in a fully effective abhinaya. While interesting aduva combinations and teermanas marked the nritta, the abhinaya had an enjoyable satwika. 'Entha samavane' (Purandaradasa) was utilized to the fullest extent to evoke vatsalya rasa. The famous Rama Natakam 'Yennepalli kondee rayaa' provided the base for the depiction of Ramayana in a

nutshell. What was unique in its offering was that production was slick. She concluded with a tillana tagged with a Tiruppavai at the end. Ranjani Ganeshan (nattuvangu), Rajasekharan (vocal), Chandrasekhara (flute), Shankararaman (veena) and Narayanaswamy (mridanga) rose to the occasion as seasoned accompanists.

### Suchinth's maiden cassette released:

A child prodigy T.S.Suchinth has proved his worth as a promising vocalist with his latent talents. Music seems to run in his veins, for his father Prof. T.K.Sathyaranayana murthy is a merited Hindusthani vocalist. He has a melodious voice. It has a rare depth and dimension. He fills bhava into the lyrics. Always aligned to shruti, he readily establishes an intimate rapport with the audience. He rendered songs in praise of his favourite Gods Ganesha and Anjaneya in a soothing manner in an enjoyable Karnatak and Hindusthani ragas. His modulations of voice, sincerity of approach and artistic delineations cast a spell. Young Hindusthani musician Prakash Sontakke has demonstrated his skill as an able music composer by

## REVIEWS

setting tune to the beautifully rhyming compositions. Noted music director V. Manohar, veteran vocalist Pt.D.B. Harindra and singer Shyamala Bhave, released his maiden audio cassette 'Sumadhura Bhakti Sudhe' at Sri Shankara Math, Shankara-puram. **Vibrant Chaithanya Kumar:** Young Chaithanya Kumar's flute recital at Sri Vani Sangeetha Vidyalaya, Chamarajpet, in connection with the Shravana Music programmes was vibrant. He is now being trained by the veteran flautist Dr.N. Ramani and T.S.Sathyavathi in vocal music. The knowledge of vocal music has been helpful in bringing out the correct sahitya bhava in his flute play. The tone of the wind instrument was palatable and strong and even in the very opening stances he revealed his mettle. He could enax and elongate the gamakas in a single breath and this established his blossoming virtuosity. The rendition of 'Dari nee telisu konti' gave a good account of his musical erudition. With his latent talents backed up by hard work, he could demonstrate his hold over the

medium with some interesting phrases. A quaint krithi by Thyagaraja 'Oorake galguna' in Shahana raga was crisp and kept up the lively tempo of the recital. He added to the liveliness of the concert by presenting an attractive Swara Rangan raga. The lilting krithi 'Raghunatho namu' captivated the rasikas. The fine twists he gave to the alapana in Kharaharapriya and the pleasing development endeared him to the listeners. Thyagaraja's 'Chakkani Raju margamu' was rendered with lyrical intensity. The kalpana swaras were noteworthy for their rhythmic structures which he wove with dexterity. Happily accompanied by Sathyu Narayana (violin), ASN Swamy (mridanga) and Sri Shyala (ghata), the young artiste impressed the lovers of music with the rendition of an appealing Dasara pada 'Rama mantrava japiso' set to Jonpuri raga. The well-negotiated tuttukkaraas facilitated in the creation of right musical atmosphere. He continued to regale the audience with his rendition of 'Bhagyalakshmi baramma' in Madhyamavathi raga.

#### **Nandini Mehta and Murali attract:**

Kathak dancers Nandini Mehta and Murali Mohan

managed to retain the attention of the audience at Yavanika during their duet performance under Every Friday Cultural Evening Programmes series. Benefited by a soulful recorded music, the text of the compositions rendered by them heeame carved into well-drawn mimetic images. The Dhamar was marked by some fine tatkars and chakkars. Though one missed their usual vibrancy and sparkle the duo was at home in their technical precision. The grace and dynamism of Kathak was on view when Nandini, Murali joined by Bhurathi exposed 'Antar-dhwani' with a philosophical overtone. The 'inner voice' as contemplated by them could have been more explicit in their seasoned abhinaya. In the solo rounds, Nandini Mehta delineated a famous thumri 'Hari main to hari'. Radha tells Krishna that she can not bear anymore life without Him. She shares her feelings with her sakhis too. At the end there was a beautiful punning and Radha tells Krishna 'main tohari' (meaning I am always yours). Murali Mohan gave a creditable account in the

portrayal of a Surdas pad 'Maiya main nahin maakhan khaayo'. She showed the pranks of Lord Krishna in his lively abhinaya and at the end used the pun saying 'Maiya maine hi maakhan khaayo' (Oh, mother I only ate the hutter!) to a better effect delighting the rasikas. The programme concluded with a crisp tarana in Kala-vathi raga. A good feel for laya, toned facial expressions, technical finesse and taaleem and fine temperament added up to their substantial credentials.

#### **Mysore Kurthik glows:**

The Pereussive Arts Centre and Suchithra Kalaa Kendra held a five-day talent promotion programme series in connection with Sri Krishna shtami eelebrations at the latter's auditorium. On the first day of the series young Master Mysore N.Karthik regaled the audience with his superb violin play. He demonstrated a remarkable hold over the demanding string instrument. His dexterous fingers could survey the remote corners of the melodies that he presented. The bowing was also masterly and meaningful.

And hence the renditions established an intimate rapport with the listeners. I was amazed at his unfathomable manodharma. Pure Karnatak music flowed from his violin uninterrupted. Playing with total confidence and conviction, he was at home both in mabhaddha and anabaddha aspects. An astonishing laya-gnana and precision won him instant applause from the knowledgeable rasikas. The detailed delineation of Raga Bahudari brought out the latent talents of Karthik. Raga Poorvi Kalyani is a popular and pleasing raga. Karthik did a good job in sketching it on a wider canvass. The succinct raga alapana was comprehensive too. The subtle gamakas were well held. As expected "Gnana mosagu rada" appeared adorned with neraval at "Paramatmudu" and scholarly kulpanaswaras. He reached the acme of his talents in the exposition of Bhairavi.

#### Clean dance lines of Rupa Girish:

The dancer of the evening at Ravindra Kalakshetra pert and trim Rupa Girish gave a neat Bharatanatyam recital. Her clean dance lines never

overstepping the strict tradition and classicism of Bharatanatyam were very typical of Guru Kittappa Pillai's style mastered by her Guru Padmimi Rao. Rupa's concern for geometrical precision was conspicuous throughout her recital. The chaturashra alarippu and the Tanjore Quartet's ragamulika jatiswara provided a fitting start both as a warming up work out and also creation of the essential mood. She was successful to larger extent in translating the demanding jatis in a fine dance language. The variety in aduvus topped by varied mukthayis well held by her caste a spell on the lovers of dance. The Yadukula Kambojji swarajathi by the Tanjore Quartet is as demanding as any varna. In this, mukthayi swaras are saddled together with swaras, sahitya and sholkuttus. The above swarajathi selected for presentation by Rupa portrays a virahotkanthita nayika. Rupa exhibited her extra-ordinary abhinaya talent in picturising that nayika. In the nritta and nrithya sequences too, she showed her mettle. Her movements of limbs, execution of aduvus and the teermanas radiated with precise laya.

"Nachiya r tirumozhi" (Varanamayiram, ragamalika) was artistically manipulated and her depiction of Andal's dream of the marriage with Lord Vishnu was fantastic. She dealt with a Kanakadasa pada "Yadavaraya Brindavandohu" in a neat exposition. The plight of a Vipralahdha nayika was rendered with restraint. Based on a javali by Shalyam Narasaiah set to Phara raga "Surasa priyana" Rupa was appreciated by the audience for her abhinaya. She concluded with a Veene Seshanna tillana in Kaanada raga. Guru Padmimi Rao and Shreyas (nattuvanga), Bharathi Venu gopal (vocal), Damodaru Bhat (mridanga), Venugopal (flute), Somanna (violin) and S.V.Giridhar (ghuta and morsang) enriched the dance recital with their seasoned artistry.

#### Magnificently enneived:

Yati, gati and nadai are the three important aspects of tala. They add variety and vivacity to the tala. And these are much in used in music. In dance too, they are used on a few occasions. The gatis and nadais become sholkkuttus in dance. Ponnaiah Lalitha Kala Academy led by versatile and

expert Guru Padmini Rao, now celebrating its silver jubilee year, held an interesting programme called 'Nritha Sambhrama' at Ravindra Kalakshetra in connection with the silver jubilee celebrations. With an array of demanding and attractive jathis composed by a brilliant percussionist S.V. Giridhar, the programme was magnificently conceived and directed by Guru Padmini Rao. Her sub-junior, junior and senior students visualised her concept yielding mixed results. The evening's presentation began with a Mallari. This is essentially a traditional naga swara-item rendered in temple rituals to the accompaniment of naga swara and dolu. It was as usual in Gambheera Nata raga. It was in chatu rasra triputa tala. The tri kaalas and trishra were splendid. Eight dancers did this to the accompaniment of besides nagaswara and dolu, mridanga, violin and recitation of jathis. The opening part of it (Poorvardha) had the shortening of ta dhi tom num syllables with karvais followed by tadhgirinatom trishra mukthaya in the uttarurdha. The group presentation could have had better understanding

amongst the performers. An ancient nritta handha in praise of Lord Ganesha 'Ganapathi vandare' by Shivakolundu Deshikachar set to Sri raga was artistically manipulated to salute the Lord of Obstacles. The dancers did well in negotiating it. The aduvus, charis and the neck movements were impressive. A varna by Tanjore Quartet "Sarasa ninnu" (Kapi raga, roopaka tala) expatiates the predicament of a sweeyya, uttama and virahotkanthitha nayika. While the nrithya and ahhinaya were of a superior quality and standard, the nritha covered varied jathis in poorvanga, uttaranga and mukthayis. The famous Muthuswamy Dikshitar's krithi in Anandabhairavi raga "Thyagaraja yoga vaibhavam" in praise of saint-composer Thyagaraja has fascinating Gopuchcha (reducing from top pattern—like Thyagaraja Yoga vaibhavam, yoga vaibhavam, vaibhavam, bhavam, vam) and shrotovaha Yatis (a pattern quite opposite to the above like shamprakasham). Though it lacked in depth of feelings, the unveiling of the beauty of the Yati was commendable. The

concluding Dwaraki Krishnaswamy's Durga tillana had well designed and well executed ponchagathis. Guru Padmini Rao and Shreyas (nattuvanga), Rohini Prahhunandan (vocal), Somanna (violin), M. Laxman (naguswara), Venkataswamy (dolu), Damodara Bhat (mridanga), Venkatesh (ghata), Prasanna Kumar (khanjira) and Chaitra Giridhar (jalataranga) extended a vivacious orchestral support. Sugganahallai Shadakshari's compering was outstanding. **Fruitful 'Udayonmukhi'**  
festival:

A festival of music and dance "Udayonmukhi" featuring all young musicians and dancers was held under the aegis of SVN Music Academy at the beautiful SSMRV auditorium. Almost all the artistes proved that they are gifted ones waiting in the queue for better opportunities. They were in their fine form and fettle.

#### Vidya impresses:

Talented singer M.S. Vidya revealed her full musical acumen. The opening varna in Hindola by Bellary Seshagiri Achar was simple

and impressive. Walajapet Venkataramana Bhagavatari's krithi in Khamache raga, 'Manusa Ramuni' and 'Maravikarve' made for a fine listening experience. Her voice modulations were even, without any harsh notes or phrasings and the unfolding was polished and pleasing. Chithramhari is the 66<sup>th</sup> malikartha raga. The Shatshruti dhaivatha with jaru gamaka contained in the raga makes it a demanding raga. Bellary Seshagiri Achar's another krithi 'Maha lakshmi pranamamyaham' was sung commendably. Delineation of Begade was impressive. This raga too, demands seasoned artistry for its correct portrayal. Vidya's pliant voice was able to fetch many a fine nuance and the effect was pleasurable. Thyagaraja's "Neeve kuludhanamu santatamu" was extremely delightful with the artiste tracing the contours of the mode with the right mix of aesthetics and artistry. The Kalpana swaras were scholarly. A Prasanna Venkatadasa's composition in Salagabhairavi was rendered in a tetting manner. Young B. Lakshmi (violin), B.S.Anand (mridanga) and Guru Prasanna (khanjri) formed the winning

combination of youthful accompanists.

#### **Artistic Kirans:**

Kiran Subramanyam and his wife Sandhya Kiran were in their artistic elements when they presented a well-trained Bharatanaty duet. Their anga shuddhi was never in question. They moved like mercury on the stage. But they could not conceal their self-consciousness on a couple of times in their abhinaya in particular. Ably aided by Prasanna Kumar (nattuvanga), Bala Subramanya Sharma (vocal), Sridhar (violin), Chandrasekhar (mridanga) and Ramya Junakiraman (special effects), the duet began with a traditional Pushpanjali set to Ganthheera Nata (Madurai Somanathan). This was followed by a Rudra shloka (Revathi). Some of the attributes of Lord Shiva in His fierce form were awe-inspiring. Then the duo launched into the exposition of Nrittopaharam. The number was in praise of Krishna. The entire composition was strung with the hundred eight names (Ashtottarashathaa naamaaval) of Lord Krishna. Beautifully set to Reetigowla raga it opens with 'Sri Krishna Kamala-natha' The Kirans

utilized the scope provided by the composition to the best possible extent. They changed and donned the different roles in unfolding the captivating tale of Sri Krishna. Different leelas connected with Him were classically picturised by them. The nrithya was proportionate. And the nritta was vivacious and varied. The combinations of adavus, teermanas, the charis, neck movements and bhramaris adorned the taut aritta.

#### **Melodious Singer Nandakumar:**

R.S.Nandakumar is the son of a renowned dance and musicologist Dr.R. Satyanarayana of Mysore. He is trained by his father both in theory and practice (lakshya and lakshana) of music. This has benefited him in many ways. These benefits were available to be cherished during his concert held on the third day of Udayonmukhi festival. His melodious and robust voice stood him in good stead and the unfolding of the ragas was grammatical, classical and traditional. I was thrilled by his exposition of brilliant sangathes, swaras and tanas. He took his accompanists Jithendra Kishore (violin), Jayachandra

Rao (mridanga) and Giridhar Udpa (ghata) along with him in lending character and charm to his recital. He began his recital with the Kaanada atatala varna. I was moved with his rendition of a Jagannatha dasa composition eulogising the greatness of Lord Ganesha in Rasikapriya raga ('Amhatanaya'). A rare Todi raga swaraprabandha by Ramaswamy Dikshitar

(father of Muthu swamy Dikshitar) was thrilling to hear. The text of the song is in Telugu and in the pattern of the swaras of Todi raga. 'Sa ri ga ni da ni pa mari ni' is addressed to the nayaka. He sang chittai swaras too followed by a brilliant swara prastara. Those daatu prayogas and phrases in attractive rhythmic formulae caught the attention of the

rasikas. 'Anandamananda mayine' (Bhadra chala Ramadasa) was notable for its emotional intensity. Dikshitar's Nattakuranji krithi was presented in a leisurely pace. His short and compact Bhairavi raga, tana and pallavi vouched for his sound equipment. The short alapana was followed by varieties of tanas like ashwa, gaja etc which are the peculiarities of Mysore style of singing. ■

## **MUMBAI MEETS**

### **Symposium of Music Therapy**

**BY B.NAGABHUSHAN**

The two day symposium was inaugurated by Brigadier (Hon.) Dr.B.Rama Murthy. The symposium drew more than a thousand lovers of music and therapy. The president of the Sabha V.V. Shankar welcomed the gathering. Theme address was given by Garland Rajagopalan, V.V. Srivatsa, one of the secretaries of the Music Academy, Chennai, delivered the keynote address. Convenor S Seshadri proposed a vote of thanks.

The other topics and speakers were: 'Music as a stimulant' (by Nedanuri Krishnamurthy on the second day were held in the evening.

'hearpy and astrology' (Maha mahopadhyaya Kollegal Subramanyam), 'Sur sanjeevini' (Pt. Shashank Katti, Dr. Himalaya Pant Vaidya and Dr. Sanjay Chhajed), 'Therapeutic music' (T.V. Sairam), 'Music and brain' (Dr. N. Subbulakshmi), 'Possibilities of development of raga counterpart' (Dr. Rajaramanna), 'Gandharva Veda chikitsa' (Vijaya Mele), 'Music as a mood enhancer' (Dr. Mythili), 'Effect of music on depression' (Poornima Perjare), 'Efficiency of music therapy' (Vasudevan). Music concerts by Priya Sisters on first day and Nedanuri Krishnamurthy on the second day were held in the evening.

### **Celebration of Ganapathi festival:**

Although thousands of organisations in Mumbai celebrate this festival, Kannadigas are not lagging behind. Mixing with Maharashtraans, they also exhibit their tradition and culture during the celebrations. To mention a few of them are Mysore Association, Bombay Kannada Sangha, G.S.B. Mandal, King Circle, G.S.B. Sarvajani Ganeshotsava Mandal of Wadala, Mysore Sangeetha Vidyalya, Dombivli, Sri Ranjini Gana Sangha, National Kannada Education Society. Each organisation celebrates the festival in its own way and according to its budget. Richest Ganapathi in Mumbai is of

GSB Mandal where more than Rs.50 lakhs would be spent for five day celebrations.

This year also the celebrations were marked by cultural programmes like music concerts, bhajans and Yukshaganu Bayalata, Konkani dramas etc. Mysore Sangeetha Vidyalaya presented 'Sri Ganapathi Sangeetha Bhavaalkya malika', a musical programme on the third and final day of its celebrations. Lyrics on Sri Ganesha were collected from 12 differ-

ent Indian languages. Vidya luya's principal and noted singer Uma Naga- hhushan had set them to tune. Under her direction her disciples presented them in the music concert on the third day and won the accolades from the rasikas. It is commendable that though thousands of Kannadigas are living far away from their hometown, they are actively engaged in the preservation and propagation of their native tradition and culture of rich heritage here in Mumbai.

#### Vidyalaya's distinction:

Mysore Sangeetha Vidya- lya, Dombivili, led by famed vocalist Uma Nagabhusan has carved a special niche in Mumbai for its yeoman service to the field of Karnataka music for the past 21 years. It is to its credit that all the students from the Vidyalaya who had appeared for various music examinations conducted by the Karnataka Secondary Education Examination Board have passed their examination with distinction.



#### Continued from Page 4

Shankara Rao has toured extensively abroad. He has brought glory for himself and to the country with his scholarly and effective lecture-demonstrations and performances. He has many audio-cassettes to his credit. He has won countless awards, titles and honours from various Maths, Sabhas and other music institutions.

Speaking about the divinity of the ancient wind instrument, Rao says that Lord Krishna has given it as a boon to humanity. By playing on the flute, many chronic diseases could be cured. The legendary

Shashtha Sastry's contribution in making it concert worthy is immense and varied. He disapproves the gimmicks of using several flutes during the course of a flute concert. According to him tuttukkaras are very much necessary in evoking sahitya and rasa bhava. However, he stresses the importance of feeling in music rather the technique. Rao would start his lessons to his students with Harikamboji raga. The frequency between the swaras in the scale of the raga is much helpful in getting familiarised with the swarashaanaas, he says.

Divulgling the secret

of a rewarding flute play, Rao says that the flutes made from seasoned bamboo and sourced from Aravali mountains or Nagarcoil are the best ones. Unlike the Western flutes which are classified as Bass, Alto etc, our flutes are set to Panchama shruti. Controlled blowing, right positioning of the flute in front of the lips, dexterity of fingers and the meaningful tuttu- kkaraas produce a highly qualitative and pleasing music. He advises the instrumentalists to be as thorough with the notation of the compositions as with their sahitya.





## E.Seshadri Page

**Continued from Page 6**  
great art form into limelight.

To name those who have rendered immense contribution for its systematisation and standardisation are Late Kabi Chandra Kali Charan Patnaik, Late Singhari Shyam Sundar Kar, Late Chandrasekhar Patnaik, Durvay Singh, Guru Pankaj Charan Das, Guru Kelucharan Mohapatra, Sri Dhiren Patnaik, Late Guru Mahadev Rout, Late Guru Dev Prasad Das, renowned scholar Late Pandit Bhubaneswar Mishra, Late Sangeet Sudhakar Balakrushna Das, Late Dayanidhi Das, Late Sanjukta Panigrahi, Dr. Minati Mishra, Dr. Priyamvada Hejmadi (Mohanty), Guru Raghunath Dutta and Guru Mayadhar Rout etc.

Odissi dance is distinguished and differentiated from other schools of dancing by its elaborate grace and charm with regard to its peculiarity in its style. Renowned scholar Dhiren Patnaik has vividly described in his book "Odissi Dance" that As the dance one supplied the inner rhythms of harmony to architecture of Orissa which abounds with thousands of dancing images, Odissi is full of sculpturesque poses known as Bhangis. Mostly these Bhangis are based on three-bend (Tribhangi) concept of Hindu iconography. This feminine pose is most approved with three bends in the body, the first caused by the crossing of the legs, the second by a curvature of the waist and the third by an inclination of the head to one side, generally to the left. This is esteemed the most unitary and graceful and dancing girls are often represented with these or similar bends. Moreover in pure and decorative items (nritya) of Odissi where there is no meaning to convey, Importance is given to the

basic stance "Chauka" in which the feet are separated so as to make the thighs almost horizontal. In some items sharp and measured movements pre dominate where as in some items movements are soft and lyrical. All these combine to build up the elaborate grace and charm—the fundamental characteristics of Odissi."

Odissi with a religious import and devotional intent has a rich and variety repertory embracing both nritta (pure dance) and nrutya (interpretative dance). The theme is rooted in religion, the urge is as much spiritual as aesthetic. It is suffused with spirituality both in its dance pattern and the music to which it is set.

A programme of Odissi opens with Mangalacharan, an invocatory piece of dance followed by singing of shloka (versa) in obeisance to God or Goddesses. This is followed by "Batu Nrutya" which is an item of pure dance laying stress on sculpturesque poses. Any song or recitation does not accompany this dance but through out the item a refrain of rhythmic syllables is provided.

The most graceful item "Pallavi" with lyrical, sensuous passages of dance enraptures the audience. It is set to the music of a particular raga. "Abhinaya" follows Pallavi which is always accompanied by a song either in Sanskrit mainly from Jayadeva's Geetha Govinda or in Oriya written by great medieval poets Late Kabi Surya Baladev Banamali, Kabi Samrat Upendra Bhanja etc. mostly pertaining to the theme of Radha-Krishna. These romantic compositions are mostly set in slow tempo in which the performer gets full scope to depict the emotion by gestures, glances and agile movements and bring home to the audience the full meaning of the compositions providing contrast to the preceding item. Moksha nrutya, the concluding piece of Odissi is rendered in fast tempo. Bounded with intricate rhythmic patterns played at speed the dance carries the performers towards the ultimate release(Moksha).



# ? L. E. I. S. U. R. E

## QUIZ OF FINE ARTS....1

- What do you know about the D string of a violin?
- What is Druta Kaala?
- What is Dhruvati?
- Explain Dhenuka raga?
- Name the Thyagaraja krithi in the above raga?
- What do you know about Dholu?
- What is Periya melam and Chinna melam?
- Describe Dhrupad?
- What is a Dosharalita raga?

(For solutions see the next issue.)

S.K. Lakshminarayana (Babu)



**PHOTO QUIZ...1**  
Name this legendary artiste?

### 'Gama Kala Bhushana' presented

An over packed Bangalore Gayana Samaja auditorium witnessed the presentation of the title of 'Gama Kala Bhushana' to the multi-faceted vocalist R.K. Padmanabha on Oct.2. He received this prestigious honour from Sri Vishweshwara Teertha Swamiji of Sri Pejawar Math and presided over the 33rd music conference of the Karnataka Guna Kalar Parishat. Dr. A.H. Rama Rao, president of the Parishat and the Principal pattern of **GUNAGRAHI**, led the deliberations. Justice Marjulu Chellur and other dignitaries participated in the award presentation ceremony. \*

Young singer T.S.Suchinth at his maiden cassette release ceremony



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## READY PRINT

No. 2907, 3rd Main Road,  
Vanivilasa Mohalla, Mysore - 570 002.

Phone : 516803, 513414

Fax : 0821-516803

Owned, Published, Edited and Printed by Dr. M. Surya Prasad at "Munikoti", No.8,  
2nd Cross, Opp. Srinivasa Mandiram, Balepet, Bangalore - 560 053. Phone : 2253975.  
Editor General : Dr. M. Surya Prasad